

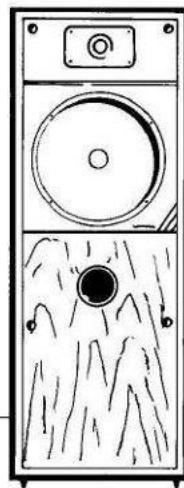
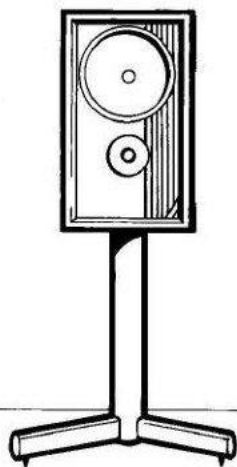
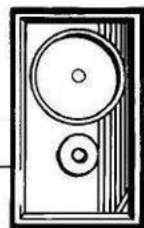
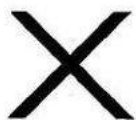
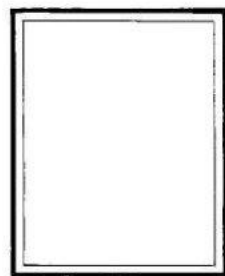
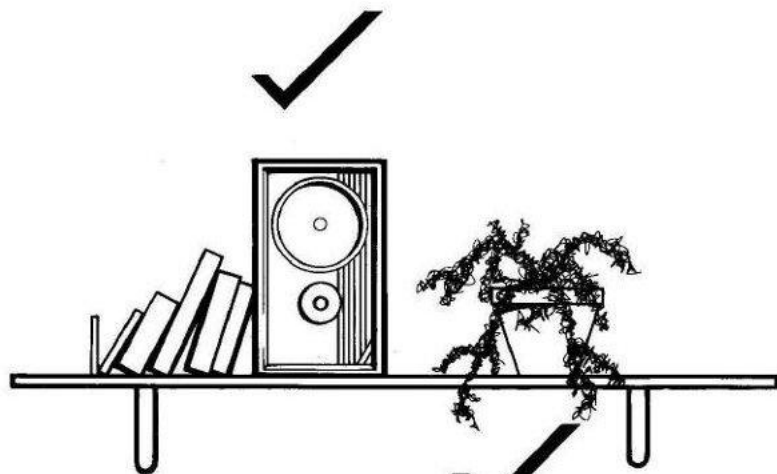
MISSION

LOUDSPEAKERS

INSTRUCTION MANUAL

MANUEL DE L'UTILISATEUR

ANSCHLUSS



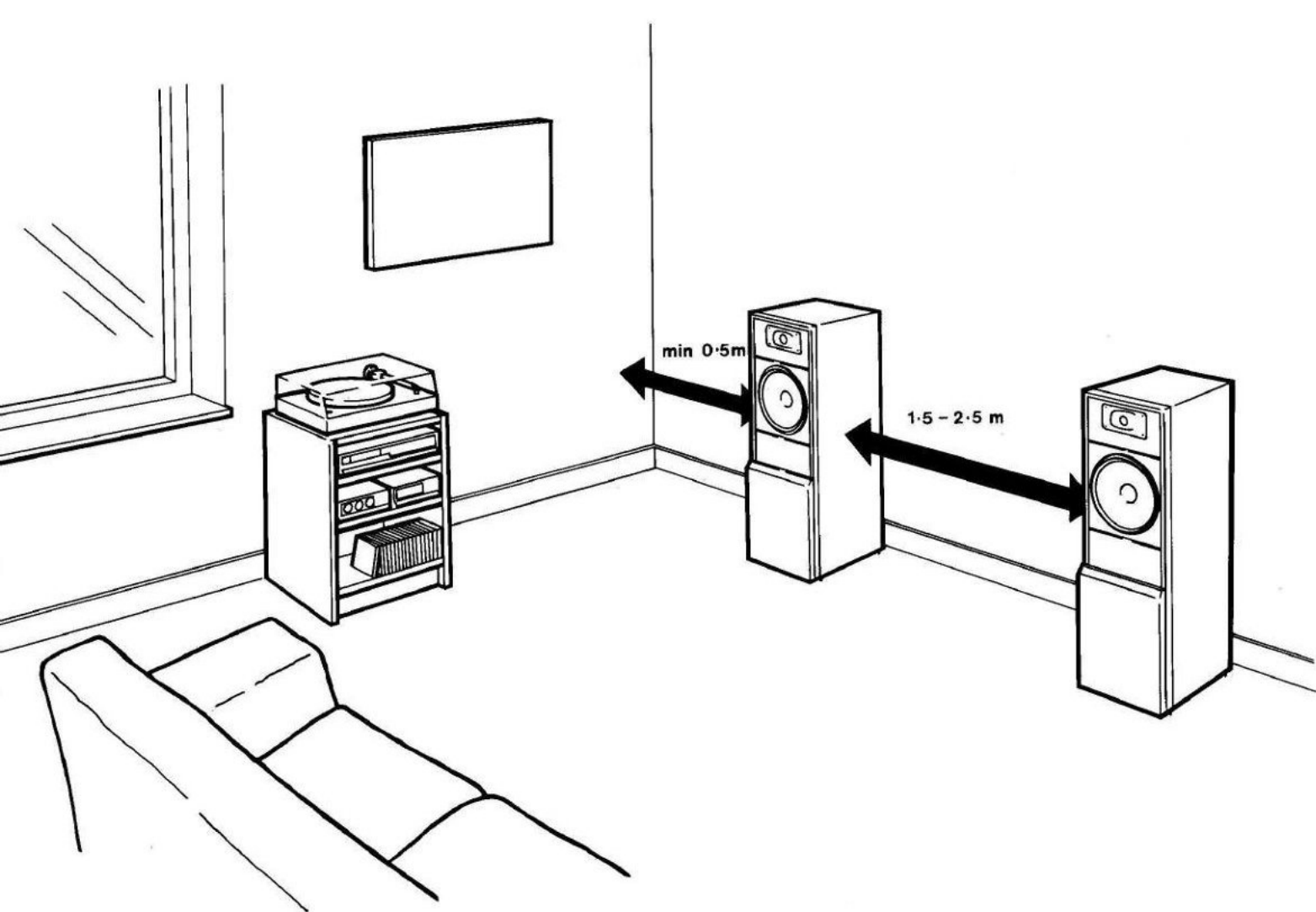


FIG.1

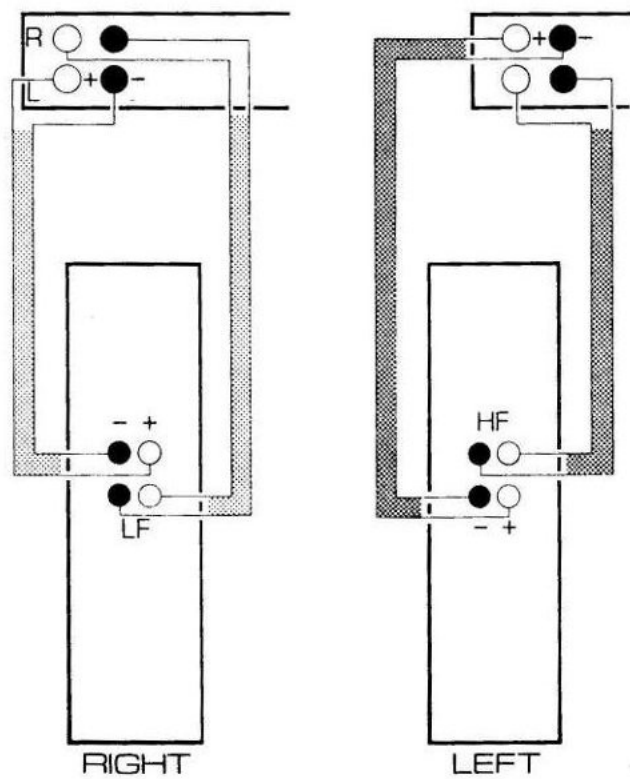
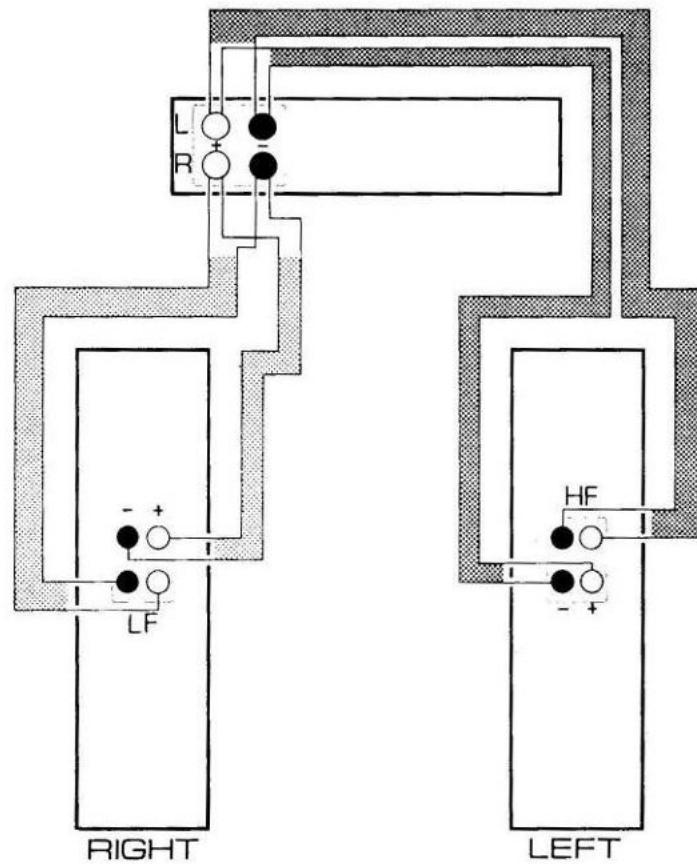


FIG.2



Congratulations on your choice of loudspeakers. Your Mission loudspeakers are precision manufactured products and have been matched and tested to the highest standards. A few minutes spent in studying this instruction manual will ensure breathtaking results. Please turn to page 1.

IMPORTANT

In the interest of improved sound quality your loudspeakers are not fuse protected. They therefore require special care and attention to ensure they are not damaged.

- **DO NOT** change any component in your system without first disconnecting your loudspeakers. Every time you change connections of tape decks, tuners, turntables, compact disc players, etc. to your amplifier, ensure that you first **SWITCH OFF** the amplifier and **DISCONNECT** the loudspeakers.
- **DO NOT** use your amplifier at maximum power. This will 'clip' the amplifier and damage your speakers.
- When changing records, re-dialling tuners, rewinding tapes, etc. please turn the volume control down to its minimum.

When switching on your system, turn the volume control down for a few seconds since some amplifiers without relays put a 'thump' through the loudspeakers which can cause damage.

- **DO NOT** use the filters, tone controls or graphic equalisers on your amplifier. These are nearly always

detrimental to the accurate reproduction of music and should be set at '0'.

- **DO NOT** expose your speakers to excessive cold, heat, humidity or sunlight – see Maintenance.
- Where possible use Mission stands for the smaller models and position them rigidly, using spikes (carpet piercing feet), so that they are stable and do not rock.
- **DO NOT** connect your loudspeakers to the mains electricity supply.
- It is imperative that your loudspeakers are correctly wired and are in phase – see Connecting your Speakers.
- **DO NOT** dispose of the packing materials from your loudspeakers as you may wish to transport them at some future date. Correct packing will ensure that they can be shipped without damage.

The points raised above are for the protection of your precision manufactured loudspeakers. If any are ignored, the warranty may be rendered null and void.

SETTING – UP PROCEDURE

Please read this section carefully before any connections are made.

Carefully unpack the loudspeakers from the carton(s) making sure that you remove all the staples to prevent damage to the cabinets. All packing materials should be retained for any future transit.

Connecting your Speakers

Your loudspeaker terminals are equipped to take 4mm banana plugs or bare wire. However, most 4mm banana connectors make poor contact. Where possible we recommend a high quality plug such as the Mission banana plug or bare wire tightly attached to the loudspeaker connectors. In the case of multi-strand heavy gauge cables, if the entire cable will not fit through the hole in the binding post, divide the conductors into two parts, pass one half through the hole in the terminal and wrap the rest around the terminal post. This will ensure best contact. Please take care, however, to ensure that no strands stray across to the other speaker terminal presenting the amplifier with a short-circuit, thus potentially causing damage.

DO NOT use short lengths of loudspeaker cable joined together.

Connect the red positive (+) terminal of your right hand speaker to the red or positive (+) terminal on the right channel of your amplifier. Connect the black negative (-) terminal of the same speaker to the corresponding black or negative (-) terminal of your amplifier. Repeat the above procedure for the other channel. This will ensure that your speakers are connected in phase.

Check, from time to time, that the loudspeaker connections on both the amplifier and loudspeakers are secure and tight.

To check that you have correctly connected the speakers to the amplifier place them face to face (ie. the drive units firing directly at each other) about 150mm (6") apart and play some music with extended bass or a mono signal. If you have incorrectly connected the loudspeaker cables and the system is out of phase the bass will be very limited and the overall sound level will be low. To correct this switch off the amplifier and reverse the connections on the terminal panel of **one loudspeaker only** (ie. exchange the wire fitted to the black, negative (-) terminal for that fitted to the red, positive (+) terminal). Switch the amplifier on again and play the same piece of music you should now hear a much louder sound together with well extended bass.

Positioning your Speakers

The interface between the loudspeaker and the room is extremely complex and has been the subject of research by engineers and academics for many years. The problem is compounded since domestic rooms have no fixed architectural/acoustic specifications. In the design of the new generation Mission loudspeakers, we have taken many steps to make loudspeaker positioning as easy as possible.

1. Your loudspeakers are designed for positioning on suitably recommended Mission stands which **determine their height** from the floor. On the larger models they are designed to be placed directly on the floor preferably using spikes.
2. The speakers are designed for an extremely smooth 'off axis' frequency response performance. This means that they are not to be 'toed in' or angled towards the listener – this angle has always been a point of concern when optimising loudspeaker positions. This variable is now resolved by Mission recommending that you **position your speakers straight against the wall**.
3. The distance from the back wall and the complex virtual image of the speaker behind the wall have been taken into account in conjunction with drive unit

directivities and crossover frequencies in such a way that **we recommend you position the speakers with their back close, but not touching a rigid wall**.

The end result is that the variables of height from the floor and inward angle of the two speakers are now eliminated, the only remaining variables being the distance between the speakers and distance from the side wall – see diagram.

The smaller models such as the 761 and 781 can be bookshelf mounted keeping their height preferably at ear level rather than positioned near the ceiling. However, where possible we strongly recommend the use of Mission stands. As far as the larger models are concerned, we recommend that you position these directly onto the floor using the spikes provided. The smaller models **should not** be placed directly on the floor. Speakers should not be positioned against bay windows or French windows, loose partitioning or in the corners of your room (unless the layout of the room is very unusual).

You should position the speakers some 1.8 metres (6 feet) apart with their back against (but not touching) a solid wall and their fronts firing straight out. Vary the distance between them from 1.5 to 2.5 metres (5 to 8 feet) until perfect stereo stage is reached. When the high frequency response sounds smooth and the bass response is definitive, compact and solid, the speakers are correctly positioned and they will disappear as point sources.

The result will be a truly breathtaking three-dimensional stereo stage unmatched by any other manufacturer's products but, of course, subject to the quality of your ancillary equipment.

As far as the rest of your hi-fi system is concerned, it should be positioned well away from the loudspeakers on a rigid and light stand or cabinet but preferably not in the corner of the room - see diagram.

Use of Stands and Spikes

Place the loudspeakers firmly on the Mission metal stands available for the smaller models. You should ensure that the speakers do not rock on top of the stands and that the stands sit firmly on the floor. If necessary use Mission spikes (carpet piercing feet) to couple the stands through to the floor.

On the larger, floor standing Mission loudspeakers rubber feet can be fitted to the base of the speaker when you wish to use them on a delicate flooring such as parquet.

Alternatively you can fit spikes to the bottom of the loudspeaker to facilitate better coupling to the floor for ultimate stability. To fit the spikes turn the speaker upside down with its top surface resting on a soft surface so that you do not damage the wood veneer. Remove the spikes from the bag screw on the nuts and fit the washers provided. Take the spikes, with nuts and washers fitted, and screw them into the

brass inserts fitted in the speaker cabinet. To facilitate easier levelling ensure the distance that each spike is screwed into the speaker is approximately the same. Turn the speaker over to its normal position and place in position on the floor. To ensure the speaker is stable and does not rock adjust the height of one or more of the spikes until there is no movement left to right or front to back. Once this has been accomplished lock the nuts firmly with a spanner.

Loudspeaker Cables

In recent years much debate has taken place around loudspeaker cables.

At Mission we have carried out extensive research into the complex interface between loudspeakers and amplifiers and are now providing a very special, relatively low cost speaker cable. This cable is manufactured in one pair of separated conductors.

Each conductor is manufactured as a single core of pure annealed, oxygen free copper 0.9mm diameter. The two conductors are laid parallel, individually insulated, separated and overall insulated in a grey jacket as a flat figure-8-section. The spacing between the individual conductors is critical to control the inductance and the field effect of one conductor on the other.

Mission – Cyrus cable is clearly designated with red inner insulation for the positive (+) conductor and black inner insulation for the negative (-) conductor. Like all specialist cables it is directional and the signal direction is clearly marked with arrows on the outer jacket indicating the signal path from amplifier to loudspeaker.

RECOMMENDED ANCILLARY EQUIPMENT

In the earlier sections we explained that a great deal depends on the quality of your amplifier, compact disc player, turntable, etc. Your choice of such ancillary equipment will not only determine the power handling capabilities of your speakers but will affect other parameters such as the system's dynamic range, distortion, stereo stability and so on. Many people may not be aware that the same pair of loudspeakers used with alternative compact disc players, turntables and amplifiers can sound completely different. For example, some amplifiers (or indeed compact disc players, turntables, tonearms and cartridges) can sound harsh. Others can make your system sound soft or 'boomy' and with low dynamics. As a Mission owner your system will be important as the more accurate the speaker system the more audible these factors will be.

It is imperative that you use high quality equipment to optimise the performance of your loudspeakers. It is useful to note that 'high quality' need not necessarily imply expensive. In fact, the better quality equipment currently available is often

simply and elegantly designed – this in itself resulting in certain cost savings. A good example of this is the inherent superiority of belt-drive turntables over direct-drive types. We strongly recommend Cyrus amplifiers from Mission Electronics to optimise the performance of your loudspeakers.

As you can see from the specifications of your Mission speakers, they are both very efficient and have high power handling capabilities. This means that a wide range of amplifiers can be chosen to match your speaker system. A direct benefit of such choice, as far as you are concerned, is that you could potentially purchase a high quality amplifier with less power for the same cost, as against a poor quality higher powered amplifier. The message here is that the quality of amplifiers has very little to do with their power ratings. As far as pre-amplifiers are concerned, we strongly recommend the models with the least number of gimmicks and controls.

Regarding turntables, nearly all discerning audiophiles are already familiar with the benefits of simple belt-drive systems and high quality tonearms and cartridges, as in the Mission range.

MAINTENANCE/SERVICE

- There are no user serviceable parts inside your loudspeaker; the drive units are gasket sealed for life. Please avoid taking your speakers apart. **Any attempt to dismantle the loudspeaker will result in loss of warranty.**
- It is very important for the mid/bass drive unit to be rigidly fixed. We recommend that you tighten up the screws on this driver (but on the bass driver only) occasionally. **DO NOT** touch the high frequency drive unit fixings.
- Cleaning – Your Mission loudspeakers are treated with a special sealant which makes regular polishing unnecessary. In fact, frequent wax polishing will darken and dull the finish. Use a lightly dampened soft cloth to clean your speakers and very occasionally use a household spray polish to restore their original sheen. When using a household spray we recommend that you spray into a soft polishing cloth first, well away from the speaker itself (to avoid overspray falling on the drive units), and then apply the cloth to the cabinet. If you need to clean the grille we recommend that this first be removed from the speaker cabinet to avert damage to the drive units. To remove the grille grip firmly the sides of the

grille frame at the outer edges and gradually pull while holding the cabinet so that it cannot move. Brush the grille gently with a soft, clean brush to remove any deposits.

Should a fault occur with your loudspeakers we recommend that they be returned as a pair even if only one speaker appears to be faulty. Use the original packing materials, taking care to pack them correctly.

Mission Electronics manufactures:

- compact disc players
- tonearms
- cartridges
- integrated amplifiers
- tuners
- speaker stands
- cable and a complete range of accessories

BI – AMPING/BI – WIRING INSTRUCTIONS

WARNING

DO NOT make any connections to your amplifier while it is switched on and connected to the mains supply. Please check all connections thoroughly before attempting to re-connect to the mains power supply.

BI – AMPING MODELS 763/764/765/781/782

In bi-amp mode a pair of two-way loudspeakers is driven by two stereo amplifiers, either integrated or power amplifiers alone without the use of an electronic dividing (crossover) network.

This effectively means that four single channel amplifier outputs drive the two high frequency units and the two low frequency units of a stereo pair of speakers via their internal passive dividing networks.

The dividing networks are specially engineered to allow for this arrangement by providing four terminals (two pairs positive and

negative) with a removeable link between the pair of positive terminals and a removeable link between the pair of negative terminals. These links, when installed, connect the low pass and high pass sections of the dividing network together for conventional single amplifier, single wiring connection.

There are distinct benefits that can be attained by bi-amping your Mission 763, 764, 765, 781, or 782 loudspeakers:

1. Less power demand is placed on the individual amplifiers at a given volume level.
2. Each amplifier operates over a much reduced frequency range.
3. The available headroom from each amplifier is increased allowing higher sound pressure levels to be attained.
4. Common speaker grounding is eliminated at the loudspeaker itself thus reducing the distortion producing interaction between low and high frequencies.

CONNECTING YOUR SPEAKERS FOR BI-AMP OPERATION

Before you make any connections to your loudspeakers or amplifiers the two shorting links between each red pair and each black pair of input terminal at the rear of the speakers must be removed. This is accomplished by unscrewing one red and one black terminal cap completely and loosening the other caps a few turns only. This will allow the links to be removed easily. Once the links have been removed replace the caps you have taken off and secure them tightly together with the caps you have only loosened.

Two stereo amplifiers will be required, preferably of the same type, using one amplifier for each channel.

Cyrus amplifiers can be easily modified by your Cyrus dealer, to convert them to two channel mono configuration for bi-amp operation. In this instance the right channel inputs on both amplifiers are the only inputs that will function. The operation of each amplifier with regard to volume setting and input selection must be carried out identically on each amplifier.

You are now ready to connect the speaker cables. You will need two complete sets of cables ie. 2 lengths each for right and left channels to facilitate correct connection.

Connect the cables from the speakers to the amplifiers as shown in fig.1 ensuring that you connect positive (+) to positive (+) and negative (-) to negative (-) to maintain correct phasing of the system.

You are now ready to operate the system. Ensure that the volume controls on both amplifiers are set to minimum, connect the amplifiers to the mains power supply and switch on. Select the required input on both amplifiers and gradually increase the volume controls to the same setting for the required level.

We do not recommend the use of amplifiers of different power ratings or manufacture due to potential imbalances in sonic performance and sensitivities.

BI - WIRING MODELS 763/764/765/781/782

This is the method of gaining some of the benefits of bi-amping with only one stereo amplifier. Two sets of cables are run from the single stereo amplifier to the loudspeakers with the links removed from the terminal panel at the rear. The performance will be improved with respect to point 4. above.

CONNECTING YOUR SPEAKERS FOR BI – WIRED OPERATION

Before you make any connections to your loudspeakers or amplifier the two shorting links between each red pair and each black pair of input terminal at the rear of the speakers must be removed. This is accomplished by unscrewing one red and one black terminal cap completely and loosening the other caps a few turns only. This will allow the links to be removed easily. Once the links have been removed replace the caps you have taken off and secure them tightly together with the caps you have only loosened.

You are now ready to connect the speaker cables. You will need two complete sets of cables ie. 2 lengths each for right and left channels to facilitate correct connection.

Connect the cables from the speakers to the amplifier as shown in fig.2 ensuring that you connect positive (+) to positive (+) and negative (-) to negative (-) to maintain correct phasing of the system.

As most amplifiers have only a single set of terminals to connect to the loudspeakers, the loudspeaker cables will have to be doubled up at the amplifier end. To facilitate this we recommend that your dealer makes these connections for you.

You are now ready to operate the system. Ensure that the volume control on the amplifier is set to minimum, connect the amplifier to the mains power supply and switch on. Select the required input and gradually increase the volume control to the required level.

TECHNICAL SECTION

Most people do not associate loudspeakers with complex technology. But in reality, of all the components in the audio reproduction chain the speaker proves the most difficult to design. The role of the loudspeaker is an intricate one, in that the transducer is required to transform electrical energy into mechanical energy. The complexities of this process, together with the subtle nature of music itself, have created countless controversies over the years and have resulted in many conflicting design philosophies. As a result listeners can discern marked differences between various models. Different designers emphasise different aspects of the speaker's characteristics. For example, some speakers offer high efficiency to the detriment of accuracy; others produce smoothness and low coloration but fail to generate adequate sound levels and musical dynamics; many impress on initial listening but in the long term produce fatigue and become irritating.

Speaker Type

Once, people bought speakers on the principle of 'the bigger the better'. The same people were equally impressed by a multitude of drive units, control knobs and other harmful gimmicks. But things have moved on and today most people know better.

Mission pioneered elegant two-way designs and insisted that three- and four-way models were plagued with insurmountable problems. Today other manufacturers are increasingly copying the Mission philosophy. The compact, efficient, high power handling, full range, high performance Mission models are so advanced and have so many design secrets that they will not be outperformed by any competition for many years to come.

DYNAMIC RANGE – *this we define as the differential decibels between the least audible musical information and the loudest attainable transients, while they are simultaneously present.*

Dynamic range is perhaps the single most important parameter of concern to our designers. Also, it is not a coincidence that the greatest difference between live and recorded music is in dynamic range differential. Nearly all hi-fi systems compress the dynamics of live music – not so with Mission. High dynamic reproduction of music has become the company's signature. Indeed, this is recognised by reviewers and commentators throughout the world in their repeated references to Mission's ability to achieve exceptional realism.

Linearity of the power response within the dynamic 'window' may be even more important than the dynamic range itself. Mission systems preserve power response linearity throughout the wide dynamic range, allowing the reproduction of large transients while preserving quality at the lowest levels.

COLORATION – *a term widely used to describe a multitude of distortions and other aberrations which occur in loudspeakers.*

A variety of complex 'steady-state' and dynamic distortions lead to inaccurate and unrealistic reproduction of music. Subjective terms such as 'boxiness', 'chestiness', 'nasality', 'honkyness', etc. are generally used to describe such colorations. Coloration is often defined as 'additive distortion' but at Mission we go further and contend that negative distortions can also exist. This occurs in the case of low dynamic systems with poor information retrieval capabilities. In such cases the lost information cannot, obviously, suffer distortion! We call this 'subtractive distortion'. The Mission design team is particularly strong in this department. In fact, the new generation of Mission speakers are so exceptional in terms of low distortion that they are approaching amplifier specifications! Mission enclosures are precision designed and visco-elastically damped to reduce unwanted acoustic output from the cabinet walls and eliminate internal standing waves. The driver membranes are made of special and rather unusual materials. They are light, but acoustically opaque and very

rigid. Their mathematical profile and mechanical terminations are carefully optimised. Their chassis are mostly of very rigid aluminium or magnesium die-casts. These drivers are inherently very smooth, have highly controlled break-up modes and minimal other resonances.

Attention to detail extends to the analysis of accelerations involving drive unit displacements measured in microns! The drive units in your speakers are 'Direct Coupled' to unusually substantial baffle boards of over 25mm (1") thickness which in turn are made of special materials such as MDF (medium density fibreboard) or polypropylene instead of conventional chipboard used by other manufacturers.

FREQUENCY RESPONSE – *the characteristic amplitude response in the audio frequency band.*

Mission loudspeakers incorporate the company's exclusive and high technology drive units to ensure accurate and balanced reproduction of all forms of musical programme. Extensive anechoic research has resulted in careful optimisation of drive units and their interaction. The inherent qualities of the Mission drivers have further resulted in the use of elegant and 'natural' roll-offs and crossover network designs – avoiding the pitfalls of complex filters with the resultant phase shifts, power impedance problems and loss of information.

Essential to the accurate reproduction of music is the system's ability to retrieve maximum information from disc, tape or tuner. Please note, however, that such extraction of information must not be at the expense of frequency balance, otherwise prominence will be given to certain instruments to the detriment of other musical notes. Speakers with defective frequency balance may sound impressive for a short period but will prove unsatisfactory for serious reproduction of music.

TRANSIENT RESPONSE – *a system's ability to reproduce and control the speed and attack of the music.*

Music consists of irregular transient impulses. The loudspeaker is called upon to respond instantaneously to sudden changes of electrical energy. The secret is one of dealing with the leading edge of the transient attack but perhaps even more importantly, of terminating the signal when the transient has stopped (no overhang). The latter proves the more complex of the two problems.

Mission's use of high technology cone, suspension and voice coil materials has resulted in the dramatic reduction in the moving mass. At the same time, powerful motor systems are employed to give both positive and negative accelerations to the moving air piston. Overall enclosure loading and reflex systems have been carefully optimised to assist in such accelerations and recovery of the moving parts.

DISPERSION – *the ability of the system to reproduce sound accurately and smoothly off axis, both in horizontal and vertical planes.*

Stereo and high fidelity are so closely associated that the two terms now seem interchangeable – and with good reason. Unfortunately, the majority of hi-fi systems tend to produce a two-dimensional sound stage. Those which do not restrict the stage to a wall of sound may produce other aberrations such as a tiny grand piano or an abnormally large flute. Again, the stage perspectives could be distorted and so on. The human perceptual mechanism finds it tiring to decipher the necessary information to reconstruct the original three-dimensional sound stage.

It is, therefore, essential for hi-fi systems to recreate a solid three-dimensional sound stage with correct size and position of instruments in space, little drift, and accurate perspective. Your Mission loudspeakers will achieve such results, subject to correct positioning and the quality of your ancillary equipment.

IMPEDANCE – the load characteristics of a loudspeaker as presented to the amplifier.

Critical to the successful interface between loudspeakers and amplifier is the nature of the speaker's complex impedance. Here it is necessary to ensure that the speaker impedance will not drop below critical levels. At the same time, the phase shift angle throughout the frequency band must be minimised and kept at a realistic level. Speaker loads will otherwise prove too reactive for most amplifiers, resulting in the latter going into premature clipping. The impedance curves of all Mission loudspeakers are smooth with small phase shift angles, and do not drop too low. All good quality amplifiers (including many inexpensive ones) are perfectly capable of driving your Mission speakers. The exception is the 765 model; it is an extremely difficult model to drive and it is designed for use with Cyrus or other state-of-the-art amplifiers.

SENSITIVITY – the efficiency of the loudspeaker in converting electrical energy into acoustical output.

Mission maximises this parameter in order to attain reproduction of wide dynamic range musical programme. The obvious benefit of efficiency is that a higher quality, lower powered (for the same cost!) amplifier can be used. But more important, our research categorically proves that it is impossible

for low efficiency systems to reproduce high dynamic range material and cope with transient signals. Here the reason is that the loudspeaker is a mechanical device and, beyond an optimum level of power, will set into 'compression' and severe distortion. In other words, all else being equal, it is inaccurate to think that a low efficiency loudspeaker with large amplifiers can achieve the same results as a higher efficiency model with small amplifiers.

POWER HANDLING – the ability of the loudspeaker to accept, without distortion, large electrical inputs associated with transient impulses, or to operate at very high sound levels without thermal or mechanical fatigue or damage.

The scientific definition of the true power handling of a loudspeaker system is not a simple one. Manufacturers quote figures of maximum power handling under different definitions and mostly for commercial reasons. Very few of these figures are meaningful in determining a continuous amount of RMS power your loudspeaker can sustain when playing music. As such we have dropped maximum power handling figures from our specifications and only refer to recommend amplifiers both in terms of minimum and maximum amplifier ratings permissible. This will merely indicate to you the range of amplifiers you can use with your respective Mission model.

The real power handling of your loudspeaker depends on the model that you own, but even more important is the quality of your ancillary equipment, especially your amplifier/compact disc player/turntable/arm and cartridge. In the case of poor 'front ends' a great deal of unwanted low frequency energies will be delivered to your loudspeaker limiting its general performance, especially its power handling. As for the amplifier, a lot depends on its available spare headroom when amplifying sudden transients, its 'clipping' characteristics and low frequency filter design. (For example, a poor turntable/amplifier combination with a rating of only 30W can damage the 764 if driven flat out, whilst we know for a fact that the predecessor of the 764, the 770, is capable of handling high dynamic digital master tape information with 400W amplifiers! [tests carried out on the 770 by Hi-Fi Choice magazine]. All Mission loudspeakers use high temperature materials and cooling systems, and have truly exceptional power handling capabilities when used correctly.

SPECIFICATIONS	761	762	763	764
ENCLOSURE TYPE	2-WAY SEALED	2-WAY REFLEX	2-WAY REFLEX	2-WAY REFLEX
FREQ RESPONSE 70Hz - 20KHz -6dB	+/- 2.5dB 58Hz	+/- 2dB 50Hz	+/- 1.5dB 45Hz	+/- 1.5dB 42Hz
NOMINAL IMPEDANCE	6 Ohms	8 Ohms	8 Ohms	8 Ohms
SENSITIVITY SPL 1M/2.83V	89dB	93dB	89dB	88dB
RECOMMENDED AMPLIFIER	20 - 75 W/C	20 - 100 W/C	25 - 125 W/C	25 - 150 W/C
MAX SPL PER PAIR	105dB	106dB	108dB	109dB
CROSSOVER FREQUENCY	4.2 KHz	4.3 KHz	3.2 KHz	3 KHz
EFFECTIVE VOLUME	10 LITRES	23 LITRES	43 LITRES	48 LITRES
DRIVE UNITS: LF: HF:	175mm PLASIFLEX 19mm POLYMER DOME F.F. COOLED	210mm PLASIFLEX 19mm FABRIC DOME F.F. COOLED	200mm DIECAST POLYPROPYLENE 19mm FABRIC DOME F.F. COOLED	210mm DIECAST HOMOPOLYMER 25mm DIECAST FABRIC DOME IMP. TRANSFORMER
INPUT CONNECTOR	5-WAY POST	5-WAY POST	5-WAY POST	5-WAY POST BI - AMP/BI - WIRE
CABINET DIMENSIONS (HxWxD)	380x210x220mm	500x250x283mm	770x250x338mm	860x250x338mm
SHIPPING CARTON	450x510x265mm	590x585x345mm	860x600x420mm	950x330x400mm (x2)
SHIPPING WEIGHT (PAIR)	11Kg	19Kg	32Kg	40Kg
FINISH	BLACK ASH	WALNUT/BLACK	ROSEWOOD/BLACK	WALNUT/BLACK

SPECIFICATIONS	765	781	782
ENCLOSURE TYPE	2 - WAY REFLEX	2 - WAY REFLEX	2 - WAY SEALED
FREQ RESPONSE 70Hz - 20KHz - 6dB	+/- 2dB 39Hz	+/- 1.5dB 47Hz	+/- 1.5dB 49Hz
NOMINAL IMPEDANCE	4 Ohms	6 Ohms	4 Ohms
SENSITIVITY SPL 1M/2.83V	93.5dB	90.5dB	91.5dB
RECOMMENDED AMPLIFIER	25 - 200 W/C	25 - 100 W/C	25 - 150 W/C
MAX SPL PER PAIR	111dB	107dB	109dB
CROSSOVER FREQUENCY	3.2 KHz	3.5KHz	3.2KHz
EFFECTIVE VOLUME	50 LITRES	17 LITRES	28 LITRES
DRIVE UNITS: LF: HF:	200mm DIECAST POLYPROPYLENE 25mm DIECAST FABRIC DOME IMP. TRANSFORMER	175mm POLYPROPYLENE 19mm FABRIC DOME F.F. COOLED	175mm POLYPROPYLENE 19mm FABRIC DOME F.F. COOLED
INPUT CONNECTOR	5 - WAY POST BI - AMP/BI - WIRE	5 - WAY POST BI - AMP/BI - WIRE	5 - WAY POST BI - AMP/BI - WIRE
CABINET DIMENSIONS (HxWxD)	950x260x320mm	430x225x283mm	500x250x333
SHIPPING CARTON	1050x420x350mm (x2)	515x530x360mm	590x600x420mm
SHIPPING WEIGHT (PAIR)	46Kg	18Kg	25Kg
FINISH	WALNUT/BLACK	WALNUT/BLACK	WALNUT/BLACK/ROSEWOOD

GUARANTEE CONDITIONS

1. This guarantee only becomes effective if completed by the Dealer and the Purchaser and returned to Mission Electronics Limited or Distributor within 8 days of purchase.
2. This guarantee excludes:
 - (i) all damage caused through accident, misuse, wear and tear, neglect or through incorrect installation, adjustment or repair and
 - (ii) liability for damage or loss occurring during transit to or from the Purchaser.
3. Claims under this guarantee must, whenever possible, be made through the Dealer from whom the equipment was purchased or, if that is not convenient, through another authorised Dealer.
4. Mission Electronics Limited shall not be liable for any consequential damage, loss or injury whatever arising from or in connection with the equipment.
5. The cost of carriage (to or from the Dealer) shall be borne by the Purchaser.
6. This guarantee is personal to the original Purchaser and is not transferable.
7. If equipment returned is found on examination to comply with the published specification, Mission Electronics Limited reserves the right to make a charge for examination and for return carriage.
8. No Dealer or Distributor has any authority to vary the terms of this guarantee.
9. Any unauthorised servicing will result in the loss of guarantee.
10. We recommend that you retain a copy of your sales receipt for the loudspeakers should you have recourse to return them to an authorised Mission dealer other than the one who originally supplied them.

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MISSION

MISSION - CYRUS GROUP, HUNTINGDON PE18 6ED, ENGLAND